

"If we win th' NCAA championship I don't think I can stand living with my present roommate!"

Referendum Offers Golden Opportunity

Students here will have a golden opportunity to influence Texas government Monday. The Student Senate's referendum on the proposed lowering of the voting age (for details, see page 1) will be strongly reflected in Senate President Bill Carter's testimony before the Legislature Tuesday. As the representative of one of the state's largest student bodies, he is one of several student leaders who have been asked to help give legislators a grass-roots view of the question.

The Student Senate, of course, has already indicated its support for the proposed constitutional amendment. But their vote was taken without prior knowledge by the students, and this factor surely would have weakened Carter's influence with skeptical legislators. The subsequent decision to take the student-opinion poll was, to say the least, a step in the right direction.

But it was only the first step. The outcome of Monday's vote will quite likely be taken as A&M's mandate for either change or continuation of the 21-year age limit. The Battalion happens to agree with Senators who feel that limit is obsolete today and that a more reasonable standard can and should be set. But it is your view that will be the ultimate criterion. If it agrees with that of the Senators, it will, of course, strengthen their statement; if not, it must certainly overrule it.

You can make that view known Monday. Don't miss the chance.

THE BATTALION

Opinions expressed in *The Battalion* are those of the student writers only. *The Battalion* is a non-tax-supported, non-profit, self-supporting educational enterprise edited and operated by students as a university and community newspaper.

LETTERS POLICY

Letters to the editor should be typed, double-spaced, and must be no more than 300 words in length. They must be signed, although the writer's name will be withheld by arrangement with the editor. Address correspondence to Listen Up, *The Battalion*, Room 217, Services Building, College Station, Texas 77843.

Members of the Student Publications Board are: Jim Lindsey, chairman; Dr. David Bowers, College of Liberal Arts; F. S. White, College of Engineering; Dr. Donald R. Clark, College of Veterinary Medicine; and Hal Taylor, College of Agriculture.

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SOPHS & JUNIORS ATTENTION

Pictures for The Aggeland are being made for Mrs. & Soph's O-R this week, March 10-14. Your cooperation is necessary for picture to appear in the yearbook.

At The Movies

by Mike Plake

"Charro" is a National General Corporation movie. It stars a grizzled Elvis Presley in one of his few dramatic roles. He sings no songs but the introductory one.

It flies like a one-winged bird; it never leaves the ground. Its main faults are faulty casting and a script that reads like an abridged adult comic book.

Here is Elvis, back from a crummy attempt at shedding his blue-suede shell of stardom, coming on like gangbusters in an attempt to prove that he can play it straight. He's backed by the same motion picture company that produced a fine Western we saw not long ago—"The Stalking Moon" with Gregory Peck.

BUT THIS time the casting director must have gone on strike. Victor French plays Vince, the baddest of the bad guys. Not only is he unconvincing as a bad guy, he's unconvincing as anything. Solomon Sturges plays Vince's idiot brother, or tries; the fact is, he overplays the part and screams it to death. He is, in this part, supremely lousy.

Ina Balin is the Girl Tracy. She is ex-lover of Jess Wade, alias Charro (alias Elvis). Her performance ranks high among those in this flick, and it's still not good.

The plot: Charro is branded and blamed for stealing a solid gold, brass-plated cannon from the Mexican government. The cannon is a shrine of Mexican liberty, and the Mexican federales are after the villains what gone and stole it.

IT SO happened that Charro had broken with the gang and with Boss Vince just before they hoisted the fieldpiece. But Vince is seeking revenge; nobody, including Jess Wade, can break from his gang of nuts and get away with it.

The Mexican's only clue to the hoodlums who stole their shrine is a man with a bullet burn on the side of his neck.

So Vince and the nuts capture

Jess Wade and brand him on the neck. Then they kick him and beat him a little, and then they let him go.

And Jess Wade walks some 5,000 miles across the desert, not even sweating, captures a wild stallion, and rides into the nearest town. The town just happens to be the one where his girl is, and also the one that Vince and his gang pick as a resting place.

CHARRO EVENTUALLY becomes the deputy, and eventually fights Bad Vince and his cannon. Naturally, he wins.

Elvis deserves a little credit, though. He keeps trying. This movie was a far, far better effort than his abysmal attempt in "Live a Little, Love a Little." He would have been helped, though, had not the people around him who made the movie been a little less insane in their actions. The whole effort could have been saved and raised, perhaps even to a "B" western, had there been some support from the supporting actors. But there was none.

The soundtrack was by Hugo Montenegro and his orchestra. They also directed such fabulous sounds as the ones from "A Fistful of Dollars" and "For a Few Dollars More," the western Spanish-American-Italian flicks which started Clint Eastwood on his rise to movie star status. And the soundtrack from Charro is a

pleasant sound. It will probably sell a few copies, too.

But the moral of this particular tale is:

Whoever is guiding Elvis's movie efforts, especially if he's seeking to climb a dramatic route, is letting the Hound Dog Man bite off more than he can chew.

His first movie, "Love Me Tender," was better.

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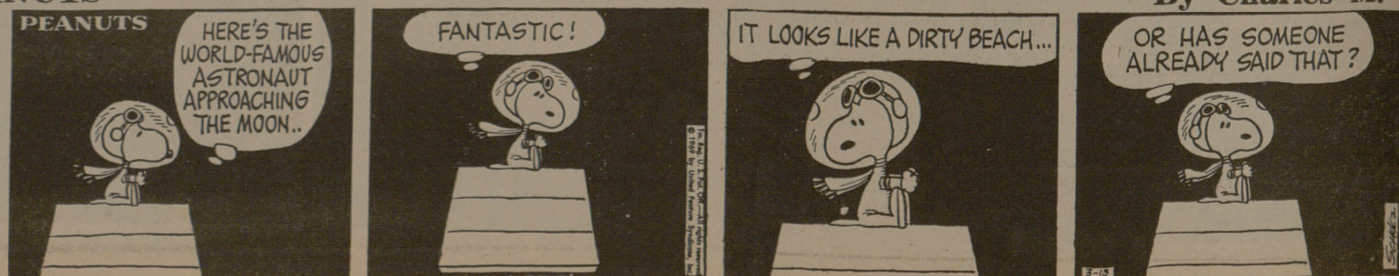
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